



American Art News

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NEW YORK, APRIL 29, 1911.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS

*Calendar of New York Exhibitions.
See page 6.*

New York.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 251 Fifth Avenue—Works of art.

Cooper & Griffith, 2 East 44 St.—Specialists in old English furniture.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duven Brothers, 302 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Ave.—Selected old and modern masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.

Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Old Masters.

Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Montross Gallery, 550 Fifth Avenue—Selected American paintings.

Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Tabbagh Freres, 396 Fifth Avenue—Art Musulman.

The Louis XIV Galleries, 257 Fifth Ave.—Portraits, antique jewelry. Objets d'art.

Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Julius Bohler, Munich.—Works of art. High-class old paintings.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Co.—Paintings, drawings and engravings by old masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Netherlands Gallery—Old masters.

Obach & Co.—Pictures, prints and etchings.

Canessa Galleries—Antique works of art.

Compagnie Chinoise Tonying—Chinese antique works of art.

M. Demotte—Antiques, works of art.

Galerie Renard—Paintings of the Barbizon and modern French schools.

Hamburger Fres.—Works of Art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres—Art Oriental.

Reiza Kahn Monif—Persian antiques.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries—Ancient works of art.

COLNAGHI BUYS TITIAN.

The cable brings the story that two portraits by Titian, one of Philip II of Spain and the other of Francis I of France, were sold by the widow of Franz Von Lenbach to P. & D. Colnaghi & Co., of London, who have been negotiating for them for several months. The real price paid is not given to the public.

For many years these portraits were in the Giustiniani residence at Padua and were purchased thirty years ago by Von Lenbach on the advice of Dr. Bodé. It has long been the cherished hope of German dealers and connoisseurs that these canvases would find a permanent home in the Kaiser Friedrich Museum.

GREAT TURNER SOLD.

Turner's "Blowing up of the Orient—Battle of the Nile" has been sold by the Blakeslee Galleries to a prominent New York collector. The canvas, which is intensely dramatic and characteristically wonderful in color was exhibited at the Royal Academy in 1799, and after that was not shown in public until 1886, when it was exhibited at the 19th Century Art Society's Galleries, in London. Mr. Blakeslee secured it from the headmaster of Trinity College, Cambridge.

THE ROME EXPOSITION.

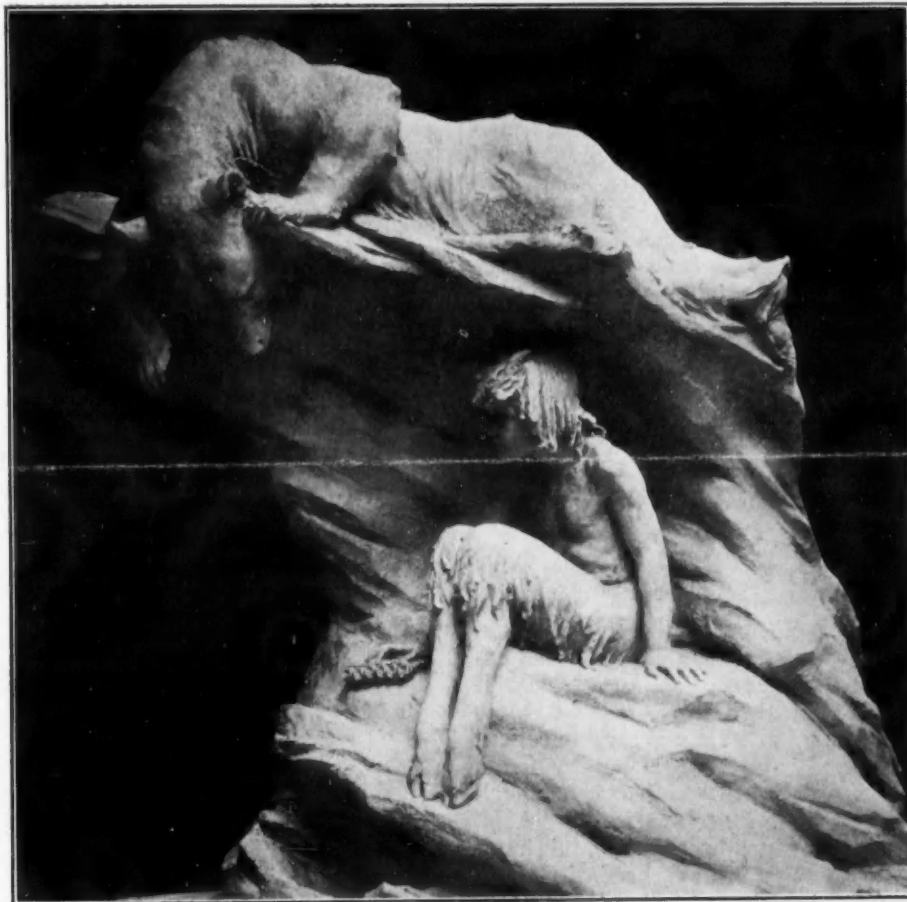
The Associated Press in a cable from Rome says: "The American Pavilion at the International Art Exposition was formally opened April 22 by King Victor Emmanuel and Queen Helena. Ambassador Leishman, together with the American Commissioner, the staff of the American Embassy and members of the American colony in Rome, awaited the arrival of the King and Queen.

"The American building stands on the highest point of the undulating grounds and affords a magnificent view of the whole exhibition, and in turn is seen plainly from all points. The brown damask bricks brought from America tone splendidly with the surroundings.

"In the gardens are a few statues, a reproduction of the fountain by Elihu Vedder forming the centerpiece.

"Two large galleries contain the oils and three smaller rooms the water colors, black and whites and etchings. There are two hundred oils and one hundred each of the water colors, the black and whites and photographs of big sculptures. There are many original small sculptures.

"Among the oils [the full list has strangely enough not been furnished the American press as yet.—Ed. *Art News*.] are: Edwin A. Abbey's 'Silvia'; Carroll Beckwith's portrait; W. M. Chase's 'Dorothy and Her Sister,' 'His First Portrait' and 'Cod and Snapper'; H. G. Cushing's 'On the Veranda' and portrait; John La Farge's 'Madonna and Child'; Gari Melchers' 'Morning Room'; John S. Sargent's portrait; Whistler's 'Sarasate'; Elihu Vedder, 'Fortune'; John W. Alexander's 'Memories,' and 'Fourth Muse'; Cecelia Beaux's 'Mrs. Roosevelt' and 'Richard Watson Gilder'; Frank W. Benson's 'Sun and Shadow' and 'The Sisters'; George de Forest Brush's 'In the Garden'; C. H. Davis' 'On the West Wind,' and Joseph D. Camp's 'Magdalen.'"



BEAR AND FAUN,

By Edgar Walter.

Bronze garden fountain modeled for Mr. Alfred L. Seligman.

Wm. B. Paterson—Pictures and early Japanese color prints and pottery.

Persian Art Gallery, Ltd.—Miniatures, Mss., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected Pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

R. Shenker—Rare and early oak.

S. T. Smith & Son—Carefully selected pictures by Old Masters of all schools.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Etienne Bourgey—Greek and Roman coins.

OLD MASTERS DISPLAY.

(Special Correspondent.)

Paris, April 25, 1911.

The "Exposition des grands et des petits Maitres Hollandaise du XVII^eme Siècle," in the "Salles du Jeu de Paume aux Tuileries," under the patronage of the Queen of Holland and the Presidency of the Chevalier de Stuers, Minister of Holland in Paris, and the French Minister of Beaux-Arts, will open April 28. The committee comprises Mr. Léon Bonnat, Mr. Jules Porgès and Mr. F. Kleinberger, etc. There will be about 20 Rembrandts, 18 Frans Hals and one or more examples of the other masters of the time. The feature of the exposition will be that every picture belongs to Parisian collectors. The exhibition will close July 10.

AMERICAN WATER COLOR EXHIBITION

Last of the larger routine public exhibitions of the New York art season, comes the annual display of the American Watercolor Society, which opened to the public in the Fine Arts Galleries on Thursday, following the regular press view and reception held respectively on Wednesday morning and afternoon. This, the 44th exhibition of the now veteran society, comes again with the Springtide, a most appropriate season for the display of works in the lighter medium.

A New Departure.

This year the management of the Society have introduced an innovation, and one that should be hailed with delight by all friends of the society and advocates of art progress in America. They have confined the exhibits to the South and Center galleries, have hung the works accepted, for the most part on one line, and have limited them in number to some 190, as against 556 last year and 600 in 1909. As may be supposed, the result of this almost drastic weeding has been to markedly improve the quality of the display, so that it stands out as the strongest and best in the history of the Society. A deserved criticism of the annual watercolor exhibition in the past has been that while it contained good works, these were almost overshadowed by the number of weak and poor examples admitted, for a small host of artists who rarely attempt oils, dabble in and dally with the lighter medium, and must be reckoned with when the display is made a large one.

A Homer Panel.

The striking feature of the display this year is a panel of twelve typical and thoroughly representative sketches by Winslow Homer, which fill the east wall of the centre gallery, and which include those brilliant, dashing transcriptions of sub-tropical seas and skies with their wondrous colors, on the lower Florida Coast and at Nassau, two fishing scenes with leaping trout, and two Maine coast scenes, with gorgeous sunset skies—seen last Winter at the Knoedler Galleries.

One cannot study these dashing, flashing, gripping color works without a keen realization of the loss that Homer's death means to American art. These works need no description and their force and directness, simplicity and truth, compel the admiration of all.

South Gallery.

It is difficult to give more than passing notice in this necessarily hasty review of the many superior exhibits in the display and of which the South gallery holds its full share. The demands of space and the unfortunate opening of the annual International display at Pittsburgh, also on Thursday, compelled an early visit to the Watercolor show, and before the catalogues were ready, but mention of the pictures which stood out the most will suffice to show their quality and importance to those who know the painters and their work. On the south wall, to the left of the main door, there hang in succession on the line a strong landscape by F. A. Bicknell, and a truthful, low-keyed picture of the Princess Irene ashore on the Long Island Beach by Reynolds Beal, the soft grey mists with the steamship's huge bulk looming through it beautifully rendered, and the portrayal of the incident revealing a "Johnnie on the spot," quality in Mr. Beal's makeup, not known before. Next to these two works hang in succession a strong rich colored winter landscape by J. H. Moser, a study of a "Girl in Green," by

W. G. Schneider, a group of Holland peasants, cleverly painted, by Alice Schille, a delicate Spring landscape by A. T. Van Laer, and two familiar low-keyed, deep and rich colored scenes on Lake Como by C. Warren Eaton. Other good works in this fine group are a most tender, tonal Winter scene by Mina S. Ochtman, a typical clever figure work by Jerome Myers, an interior with figures, well executed and delightful in color by Harry Townsend, a striking three-quarter, standing, half life-size portrait study of a pretty blonde in a black gown by Penrhyn Stanlaws, and a half length study of a seated woman's back by Elmer MacRae, unusually clever in handling and done in delicate blacks and grays. There is a high colored impressionistic view of New York across the Hudson by Henry Reuterdahl, a typical wood interior with delicate greens and a delightful snow scene by R. W. Shurtleff, and a half length, a strong and true presentment of a girl seated, drinking tea, by Mary Cassatt, delicate in color and good in expression.

Other Good Works.

William Ritschel shows an effective beach scene rich in color and vigorous in action, as always, T. B. Craig a good cattle piece, W. Glackens and N. Dimock, some admirable, vigorous drawings of New York East Side street scenes, and W. Merritt Post two or three characteristic, truthful, and well painted landscapes. There are two good marines and coast scenes by F. K. M. Rehn—one a moonlight, exceptionally good, a beach scene by Arthur Schreiber, recalling Sorolla, a well lit and composed interior with figures by Emma Lampert Cooper, a delicately colored Italian scene by Percival de Luce, a delightful presentment of a mother and child by Clara MacChesney, and a characteristic street scene by C. C. Cooper.

The Centre Gallery.

Amusing and true is the "Country Circus," by Gifford Beal, which the visitor first sees at the left of the entrance to the Centre gallery. Next it hangs a typical, delicate colored snow scene, by W. L. Palmer, an excellent Dutch landscape with sheep by C. P. Gruppe, a delightful high colored, well composed little Dutch scene by W. H. Drake, a strong breezy upland landscape by Cullen Yates, three of George Woodbury's rich and full colored dashing marines, and a good study of rocks, some shown at the Folsom Galleries last Winter, a landscape with figure, in delicate greens, by Albert Schmitt, a Mexican figure done in deep blues and full of expression by Frank Henry Johnson, two charming still lives by Anna Fisher, and a characteristic figure of a man with sheep in landscape, in low key and light browns and grays by Jules Guerin. The "Swimming Pool," by Granville Smith, in lovely delicate color and sense of movement of the swimmers through the clear water is a notable work. Near it hangs a most refined and alluring half life-size portrait of a seated girl by Hildebrandt, a lovely Spring wood interior by Chauncey P. Ryder, a typical little study of a French cottage by Alethea Platt—a delightful work, and good examples of Olinski, Elizabeth Nourse, E. I. Couse, and Hilda Belcher.

Of other works in this gallery mention must be made especially of a deep rich-toned and feeling portrayal of the Castle of Chillon by E. Potthast, a most luminous and delightful Hudson River scene with ferryboats in the foreground

and New York skyscrapers in the distance, by Harry Smith, a typical example of George H. Smillie, a characteristic and, as always, attractive stage scene by Everett Shinn, a breezy large aired and feeling landscape by I. A. Josephi, and two coast scenes and marines by the veteran J. C. Nicoll, more broadly painted than is his wont, and full of light and feeling. There are also a delicious little green-hued marine by Jonas Lie, two finely colored and well lit landscapes with mountains by M. Wachtel, a studio interior, with a full length, seated half nude female figure by C. P. Gruppe—a departure for this able painter, with flesh tones true, and good modeling, a delightful little landscape by A. L. Groll, a well painted attractive marine in light greens by C. T. Chapman, and an extremely clever impressionistic work, "The White Boat," by D. B. Milne, full of light and color, and most adroit in handling.

James B. Townsend.

J. ABNER HARPER SALE.

The sale at auction of the art and literary property of the late J. Abner Harper was concluded at a 23rd Street auction room where the miniatures and cabinet objects were disposed of, on Thursday afternoon, April 20, and at Mendelssohn Hall on the same evening where the pictures were dispersed.

The total of the afternoon sale of miniatures and cabinet objects was only \$2,519, which, added to the totals of the first session, April 19, and that obtained for the pictures on Thursday evening, \$25,155, made a grand total for the four sessions of the sale of only \$35,264.50, which, considering the preliminary advertising given the sale, must have been an exceedingly disappointing result to the executors of the Harper estate and the auctioneer.

At the afternoon sale of April 20, a bust miniature portrait of Lady St. Asaph, painted on ivory, unsigned and undated, and attributed to Richard Cosway, was sold to Mr. I. Voren for \$70.00. The same buyer paid \$55 for a portrait of a woman signed F. Elie, dated 1734. The same amount for the portrait of a man signed J. S. (John Stuart), dated 1789, the same amount for a portrait of a lady of Charles X's Court, and \$65 for a bust portrait of the Empress Josephine by D. Boset, dated 1812. A Mr. "Gramercy" paid \$65 for a miniature painting, "The Fairy Tale," Mr. G. B. Wheeler, son-in-law of Mr. Geo. A. Hearn, the same price for a medallion portrait of Danton, in low relief, and \$55 for another medallion portrait of Couthon.

The Picture Sale.

The sale the evening of April 20th in Mendelssohn Hall of the 69 pictures in the collection, was in every way one of the most remarkable ever held in New York, especially when the fact that the pictures were advertised in the preliminary announcements of the sale as, for the most part, by the great masters of the early English school. It is unnecessary to say that had these claims of this preliminary announcement and of the advertisements of the sale been considered as well founded or justified by facts, almost any one of the more important canvases would have brought the total of \$25,155 obtained for the 69 works. The explanation of this seemingly paradoxical result is that the collector presumably did not buy the pictures as originals, and so paid comparatively low prices for them, and this again would seem to be evidenced by the fact that several of them, even considering the low figures they brought, sold for more than their cost price. The sale excited little interest, barely 100 persons being present, among them only three or four prominent collectors, and four or five dealers, and it was significant that three leading daily newspapers, notably the New York Sun, omitted any mention of the sale the following morning, although it was the last of the season of the auction house which conducted it.

As was stated in a brief notice last week, the auctioneer read a letter from Mr. T. J. Blakeslee explanatory of a glaring error in the catalogue in giving, as a "replica," a portrait entitled "Lady Penelope Boothby," and which Mr. Blakeslee stated, was not a "replica" of the famous picture of that title, but simply a portrait of a "Charming Eng-

lish Girl." This portrait was afterwards sold to Mr. Blakeslee for \$2,000.

Another portrait, catalogued as a replica of the famous "Age of Innocence," by Reynolds, but more probably a copy, was announced as sold to Mr. L. Bamberger for \$1,225. The best pictures in the collection, namely, the portrait of "Philip II of Spain," by A. Moro; Sir Watson Gordon's "Three Boys' Heads," a so-called Romney, "Portrait of Master Naylor," and a portrait of a young lady by Opie were sold respectively, the first two to Mr. Blakeslee for \$975 and \$1,175, the third to "Seaman," as agent, for \$675, and the last to Mr. Edward Brandus for \$925.

A portrait of Charles Dickens, identified by a letter from Miss Nichols, assistant librarian of the Academy of Design, and other indications, as the work of William B. Myers of Richmond, Va., and probably painted from a sketch from life when Mr. Dickens was in this country in 1869, was bought by Mr. F. J. Kaldenberg for \$650.

There was a controversy between Mr. Edward Wasserman and Dr. Paul Mersch for a panel catalogued as of the Boucher School, but which both bidders thought to be a Fragonard. It was first sold to Mr. Wasserman for \$250, but as both bidders claimed the picture, it was again put up and ran up to \$525, at which figure Dr. Mersch captured it.

The full list of pictures with artists' names, title, buyer's name and price obtained, follows:

River Wye—Turner; C. Shrauder, agent.....	\$150
St. Catharine's Hill—Turner; W. W. Seaman, agent.....	150
Head and Bust of Woman—Attributed to Veronese (Callari); Blakeslee Galleries.....	100
Head and Bust of Boy—G. F. Papperitz; F. A. Vanderlip.....	125
Landscape with River—H. C. Delpy; Schroeder, agent.....	120
Master Angerstein—Lawrence; Blakeslee Galleries.....	275
Portrait of Artist—Attributed to Lawrence; Capt. De La Mar.....	325
Spirit of Morning—A. Rontini, H. Schultzeis, Galleries.....	115
Study of Girl's Head—T. Couture; Blakeslee Galleries.....	210
Mary Queen Scots—Attributed to F. Zuechero; L. Voren.....	180
Portrait Philip II. of Spain—More; Blakeslee Galleries.....	975
Portrait Anne Maria de Schurman—School of Rembrandt; Mrs. M. E. Bernheimer.....	160
Three Boys' Heads—Sir Watson Gordon; Blakeslee Galleries.....	1,175
A Pastoral—School Boucher; Paul Mersch.....	525
The Advocate—Unknown; M. Webster.....	120
Portrait Charles Dickens—W. B. M.; F. J. Kaldenberg.....	650
Portrait Sir Meuk Smithson—G. Romney; M. E. Bernheimer.....	325
Portrait Dr. Samuel Johnson, (Replica)—Reynolds; Blakeslee Galleries.....	375
Master Naylor—Romney; W. W. Seaman, agt. Poor Relations—F. P. Stephanoff; Blakeslee Galleries.....	550
Portrait of Hollander—M. J. Van Miereweld; J. H. Morgan.....	250
Portrait of Young Lady—John Opie; Edward Brandus.....	925
Portrait of Charming English Girl—Reynolds; Blakeslee Galleries.....	2,000
Portrait Dr. Armstrong—Reynolds; Blakeslee Galleries.....	350
Age of Innocence, (Replica)—Reynolds; Louis Bamberger.....	1,225
Portrait of Artist—Attributed to Reynolds; Schroeder, agent.....	225
Portrait of Young Lady—Sir W. Gordon; Blakeslee Galleries.....	1,050
Girlhood—Opie; Blakeslee Galleries.....	600
Portrait of Gentleman—Unknown; L. Voren.....	120
William Pitt, First Earl of Chatham—Gainsborough; O. Bernet, agent.....	1,800
Portrait Nell Gwynne—Sir Peter Lely; Blakeslee Galleries.....	400
Portrait of Man—Sir Peter Lely; F. A. Vanderlip.....	310
Portrait of Mrs. Fitzgerald—School of Lawrence; Blakeslee Galleries.....	500
Portrait Lady Harford—Lawrence; Blakeslee Galleries.....	1,550
Bust Portrait of Gentleman—Sir Francis Cotes; Blakeslee Galleries.....	525
Sir Robert Price, Bart.—Samuel Lane; Otto Bernet, agent.....	1,050
Picture of Health—Cosway; Charles Kohler.....	350
Portrait of Nelson—Copley; F. A. Vanderlip.....	800
Portrait of Lady Stanhope—Hoppner; Otto Bernet agent.....	850
Lady in White—Attributed to Beechey; Blakeslee Galleries.....	200
Mother and Child—Attributed to Murillo; Mrs. M. H. Hirschberg.....	110
Child and Goat—J. Gerritsz Cuypp; C. W. Harden.....	1,125
Rinaldo and Armida—Il Guercino; Miss Mary F. Willis.....	350
Study for Mural Painting—Unknown.....	30
Head of Warrior—Attributed to Salvatore Rosa.....	25
The Model's Criticism—C. Brogue.....	50
Hungarian Shepherdess and Sheep—Van Spanzi.....	60
Bust Portrait of Gentleman—Unknown.....	50
Landscape with Figures—Attributed to Morland.....	80
Bust Portrait of Gentleman—Unknown.....	35
Bacchante—School of Greuze.....	70
Study of a Head.....	55
Spanish Nobleman—Old Flemish School.....	90
S. Giuliano—Old Master.....	40
Head of a Rabbi—Old Master.....	30
St. John—Unknown.....	55
A Poet—Unknown.....	95
17th Century Portrait of a Man—Old Master.....	40
Caesar's Entry Into Rome—Attributed to J. L. A. T. Gericault.....	60
Italian Landscape—Dutch School.....	80
The Dance—Attributed to Claude Lorrain.....	80
Portrait of Elizabeth Maria Soanes—Unknown.....	60
Portrait of a Dutch Admiral—Jan Van Boan.....	55
Head of a Man—Unknown.....	25
Infant Bacchus—School of Rubens.....	35
Still Life—Jan Van Huysam.....	80
Spanish Cavalier—Unknown.....	70
St. Francis D'Assisi—Unknown.....	65
Dutch Puritan—Unknown.....	70
Total.....	\$25,155

Exhibition Calendar for Artists

CINCINNATI MUSEUM ASSOCIATION, Cincinnati, Ohio.

Eighteenth annual summer exhibition.

Entries to be made by..... May 1
Exhibits to be delivered before..... May 3
Opening of exhibition May 20

IN AND OUT THE STUDIOS.

Bolton Coit Brown's painting, "A Golden Day," shown at the exhibition of the "Independents" last season, has recently been purchased by Mr. George Röhlig of Passaic, N. J.

A large and characteristic landscape by Edward Gay, "On the Thames, near Richmond, Eng.," has been purchased by a prominent Chicago collector from the Holland Art Galleries and it is believed will be presented to the Art Institute of that city.

Edward J. Steichen arrived last week from Paris. He has been commissioned by the French Government to paint, for the Luxembourg, a picture typical of the magnitude and progress of the United States, and the artist believes that he can secure all the features for such a picture in this city. He will spend several months here gathering material and will finish the work at his studio in Paris.

Warren B. Davis, whose charming little nudes have attracted so much attention at various exhibitions this Winter, has recently completed several new compositions at his studio, 7 West 42 St., among them "The Pearl," an unusually well drawn, well composed little canvas, possessing all the interest which distinguished this artist's work. The four canvases shown at the recent Salmagundi thumb box exhibition were sold. He expects to spend the Summer on the Maine coast.

Lewis Cohen's series of Spanish paintings, now on exhibition at the Syracuse Museum of Fine Arts, has been invited to the St. Louis City Museum to follow the Sorolla exhibition which closes there next week.

Helen Watson Phelps sailed for Spain last week, where she will remain until June, after which her plan is to spend some time in England and France. Her latest completed work this Spring was "The Toilette," a well drawn nude, lovely in color and delicately modeled flesh tones. It is a unique composition and an attractive work in every way.

G. H. Barrett, who has spent several months in the West and South, has returned to New York and contemplates taking a studio in the Sherwood, where he will paint portraits.

Carle J. Blenner recently completed the portraits of Mr. and Mrs. Black, and a $\frac{3}{4}$ length of E. Clifton Tower. He will leave May 1 for his studio at New Haven, Conn.

William Laurel Harris, the mural painter, has found in a closet of the Museum of Natural History interesting examples of artistic work of the early Jesuits. There are 22 reproductions in black and white, of antique paintings and engravings of artistic excellence and historic interest. Mr. Harris has found that there were artists of distinction among the Jesuits, and that they established a school of painting in China, at the court of the Emperor K'ien-lung.

"The Return of the War Party," a large important canvas by E. Irving Couse, has been purchased by the Santa Fe Railroad for their new office in New York. The canvas, which is well lit, and possesses the artist's usual truth of conception, shows a group of women and children in the foreground, with returning warriors in the distance. The artist will leave New York about June 1 for his Summer studio at Taos, New Mexico.



ST. MARTIN AND THE POOR,
By Van Dyck.

At the Edward Brandus Galleries.

A NOTABLE VAN DYCK.

The picture reproduced on this page and recently secured by the Brandus Galleries, where it is now on exhibition is by Anthony Van Dyck, entitled "St. Martin and the Poor," was painted when he was about 18 years of age, and therefore about 1617, when he was still in the studio of Rubens. The work shows all the influence of Rubens. It represents St. Martin dividing his cloak with a poor man.

It was for a great many years in the collection of Count Nesselrode of Moscow, and afterwards in the collection of a well known collector of Austria from which collection it now comes.

The picture bears the monogram of Van Dyck and has been admired by the greatest experts of Europe and America.

erican Art Schools Compare Favorably with Foreign Art Schools, and If Not, Why?," "The Advantages and Disadvantages of Open or Invited Exhibitions." The work of the Women's Clubs will be reviewed by Mrs. E. W. Pattison, chairman of the Art Committee of the General Federation of Women's Clubs; "The Need of a Clearing House for Art Museums," will be presented by Mr. H. W. Kent, of the Metropolitan Museum, New York, and the topics "Music for the People," "Pageantry" and "Landscape Gardening in Relation to Park Development" will be discussed.

Anders Zorn is in Washington painting portraits of President Taft and Vice-President Sherman.

ARTS FEDERATION CONVENTION.

The American Federation of Arts will hold its second annual convention at Washington, D. C., May 16-18. Among the subjects and speakers will be "Art in the Schools," by Henry Turner Bailey; "Advertising Art," by Frank Alvah Parsons; "A National School of Industrial Art," by Leslie W. Miller; "American Handicraft," by Huger Elliott; "The Value of State Art Commissions," by Walter Gilman Page; "The Relation of Sculpture to Landscape," by Lorado Taft; "Architectural Training in America," by Lloyd Warren and A. D. T. Hamlin; "The Roman Tradition in American Art," by William Laurel Harris. There will be reports from chapters and various special committees, and open discussion of such topics as "Proper Regulation of Competitions for Sculpture;" "Do Am-

Walter's and Bertelli's Work.

Edgar Walter, the sculptor, and Riccardo R. Bertelli, a painter, held an exhibition last week in the studio of Mr. Walter, No. 33 West 67 St., which surprised many visitors who are not familiar with the work of these able artists. The sculptor, who is a young Californian, came to New York two years ago and succeeded at once through the merit of his work, which was commended by Mr. I. N. Seligman, whose excellent portrait bust was one of the chief features of the display; and other connoisseurs and critics praised it highly. The group of twenty-five examples shown last week confirms the favorable judgment of his many friends and admirers by its strength, truthfulness and individuality. "Bear and Faun," a bronze fountain reproduced in this issue, shows refinement of thought and originality of conception. "Portrait Relief of the B. Children," was a well modeled work, good in arrangement, and "Primitive Man," of which there is a replica at the Museum of Natural History, was a strong fine work.

There were interesting presentations of the nude, portraits and ideal conceptions. The artist models animals exceedingly well.

The twenty-two canvases by Mr. Bertelli show him a versatile and strong painter and whether he presents "Washington Square," "Blizzard" or "Sad Hours," his work always contains life qualities and an individuality that hold. "Newtown Creek," a dreamy poetic canvas attracted much attention; "Mountain Nest," was a good composition, and "Vibrating Trees," showed good outdoor feeling. "Loneliness," in which the spirit of that emotion was well rendered, had luminosity of color, and "Night," with tender poetical qualities, had a charm all its own.

ARTISTS' CARDS.

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WHY IS LIST HELD BACK?

Artists and art lovers are still waiting for the full list of art works, for the most part invited by Director Harrison S. Morris, for the American Pavilion at the International Art Exhibition at Rome, and which was formally opened on April 15, to be given out for publication.

The wonder grows, as the days pass, as to why Director Morris has seen fit to withhold this desired and necessary information from the American art public. Application was made by the representatives of the press to Mr. William H. Fox, the secretary of the American Commission in Philadelphia weeks ago for this list, but Mr. Fox, who has now himself sailed for Rome, could only refer the applicants to Director Morris, and that functionary, in response to a letter asking for the list, simply replied that he saw no reason for giving it out at the time. The result is that the Associated Press, in its cable story of the opening of the American pavilion, brought only a fragmentary and unsatisfactory report as to the art works shown, and gave the names only of a few well known pictures and sculptures

by the best known artists. It is, of course, possible that Director Morris may have some good explanation of his withholding of the full list of the art works shown from the American press, and we await, with others, this information with both curiosity and interest.

A PHENOMENAL BOOK SALE.

The sale at auction of the first portion of the library of the late Robert Hoe, which began in this city on Monday last, and will be continued through next week, and whose sessions up till Thursday are described elsewhere has not only been marked by the phenomenal and highest price ever obtained for a book at auction—namely \$50,000, given by Mr. Henry E. Huntington for one of seven copies on vellum of the famous Bible—the first book printed from movable types by Gutenberg (1450-1455), but has also inaugurated a new system in auction room methods. The conduct of the evening sessions of the sales thus far by Mr. Hodgson, a young English auctioneer, has been so admirable, in its quiet mastery of the scene and subject, as to have excited wide comment among collectors and art lovers, and especially among those most familiar with the often flippant, frequently ignorant, and sometimes almost rough-and-tumble methods of some New York art auctioneers. His example is one to be commended and followed, and the Hoe library sale, as studied thus far, bids fair to be a memorable one in every way in the history of New York art or book auctions.

PHILADELPHIA.

The annual meeting of the Fellowship of the Pennsylvania Academy of Arts occurred at the academy on Monday. The meeting was a spirited one, owing to the impetus which the Fellowship has received on account of its traveling exhibition, about fifty members being present.

The following officers were elected for the ensuing year: President, Henry J. Thouron; vice-presidents, Thomas P. Anshutz, Cecilia Beaux, Hugh H. Breckenridge, Charles Gaffly, Theophilus P. Chandler, Frank Stephens; secretary, Mary Butler; treasurer, H. Hanley Parker; board of managers, A. Margaretta Archambault, Johanna Boericke, Harriet Rapplier Boyd, John Rutherford Boyd, Ralph Boyer, Mary Campbell, Nicola D'Ascenzo, Cornelia Greenough, Paula Himmelsbach, David Wilson Jordan, S. P. Snowden Mitchell, Phineas Paist, Emily Drayton Taylor, Marjorie Watmough, Emelie Zeckwer, Henry R. Rittenberg, Herbert Welsh, F. R. White-side, Janet Wheeler, Elizabeth Sparhawk Jones; exhibition jury, Thomas P. Anshutz, R. Blossom Farley, F. Walter Taylor, Janet Wheeler, Violet Oakley, Charles Gaffly and Joseph T. Pearson.

Last evening, Director John E. D. Trask, addressed the Fellowship on the subject of his visit last Summer to South America. The expositions were most successful and the pictures are now on the way back under the care of Charles Francis Brown, who was Mr. Trask's assistant.

An executor's sale of paintings, water colors, engravings and bric-a-brac from the collection of the late Peter Schemm of Philadelphia, will be sold by order of the executors of Mr. Schemm's estate, at the Philadelphia art galleries, Fifteenth and Chestnut Sts. on Tuesday-Saturday, May 2-6, at three o'clock each afternoon. The exhibits are now being placed.

ANNUAL CARNEGIE INSTITUTE EXHIBITION.

The fifteenth annual International Exhibition at the Carnegie Institute, in Pittsburgh, opened with the exercises of Founder's Day on Thursday. The press view took place on Wednesday and the annual reception on the evening of that day.

The display this year, which again—contrary to expectations—will not be made in Chicago, St. Louis and Washington in turn, after it closes here on June 30, and so is made for the delectation of Pittsburgh art lovers and a few stray visitors alone, as in former years, is composed this year of 345 oils, 41 more than last year, and there are 92 foreign and 143 American painters of repute represented, few of whom, with the exception of the American, J. Alden Weir, who is deservedly honored by having a separate gallery set apart for the display of 37 of his works, have more than two examples. The international character of the exhibition is evidenced by the fact that representative works are shown of 39 English, 32 French, 10 German, 6 Belgian and Dutch, 3 Russian and 2 Italian painters. These works cover a wide range of subjects and are naturally varied in treatment, but it is noticeable that the latest art tendencies in France and elsewhere on the Continent are not exemplified, and it is evident that the Foreign Juries were of a conservative mind. The Post Impressionists are conspicuous by their absence, and Pittsburgh as yet knows not Picasso or even Matisse.

There are no novel or sensational pictures among the foreign works shown, such as La Touche's "Bath" and others in past years, and while the foreign canvases include several strong and good examples, they are not as generally clever as in past Pittsburgh exhibitions. The brilliant Russian technician, Fechin, who showed such extraordinary work last year sends this year, for example, a large composition work, "Bearing off the Bride," technically good, but confused and muddy in color, and a half length sketch portrait of a child, which, while it has all his skill and adroitness, is too slight to satisfy. The foreign pictures worthy of especial note in this first necessarily brief review are the Dutch painter Bauer's large figure work, "The Harem Guard," Jacques Blanche's fine rich colored portrait of Henry James, Ulysse Caputo's clever figure work, "The Yellow Gown," "Spring's Beginning," a brilliantly colored and lit landscape by the Russian, Nicolas Chimona, Frank Craig's strong portrait of Sir John Jardine, Sir Alfred East's charming low keyed and feeling "Venice," a departure for this painter, the figure works of Fechin, above alluded to, Stanhope Forbes' outdoors with figures, sunny and bright, "The Pierhead," M. Grieffenhagen's portrait of "Maurice Hewlett," Gaston La Touche's characteristic golden glowed "Paris Shop," Ben Leader's sombre and feeling "September Night," Henri Le Sidaner's "The Boulevard," Harrington Mann's dashing figure work, "The Blue Jacket," Henri Martin's lovely outdoors with figure, "Under the Trees," Menard's rich deep colored poetical classic landscape, "Hylas," Julius Olsson's tender "Moonlight, Cornish Coast," the old and familiar "Gambler's Wife," of Orchardson, William Orpen's striking woman's portrait, Bertram Priestman's "September Sunshine," R. Prinnet's "Ferryman" with fine action and light, Raffaelli's "Champs Elysees," W. Rothestein's "Mother and Child," Schramm-Zittau's typical "Feeding Chickens," Lucien

Simon's "Comedy," William Strang's large composition portrait group, fine in expression but hard in color, the late John M. Swan's two animal pieces, A. Talmage's fine large coast scene, "Kingdom of the Winds," Henry Tuke's fine boy nude, "The Diver," and Arthur Wardle's "Tiger and Parrot."

The American pictures include several of last winter's prize winners and other good selections from the Corcoran, Pennsylvania Academy, New York Spring Academy and the recent independent displays. Few are shown for the first time and detailed notice must be left until next week.

The exhibition is one of good if not high average merit. As said above it has no sensational or even so-called "Star" pictures, and the Post Impressionists have not broken in to create any stir. The selection of works has been evidently most conservative and careful.

The Jury of award, composed of Director John W. Beatty, chairman; Cecilia Beaux, William M. Chase, Charles H. Davis, Frank Duveneck, Edmund C. Tarbell, J. Alden Weir and Irving R. Wiles and Maurice Greiffenhagen, of London, and Anders Zorn, of Mora, Sweden, gave the following prizes:

Medal of the First Class to John W. Alexander for his "Sunlight." Medal of the Second Class to Frank Craig for portrait of "Sir John Jardine." Medal of the Third Class to Algernon Talmage for his landscape, "The Kingdom of the Winds." Honorable mention was awarded to Gaines Ruger Donoho for his "A Garden;" Alice Fanner for her "Sea Bathing, St. Valery on the Somme;" Joseph T. Pearson, Jr., for his "Ducks in a Marsh," and to Giovanni Battista Troccoli for his "Portrait of Mrs. Brincherhoff."

JAMES B. TOWNSEND.

Wolfe Art Club Show.

The annual exhibition of the Catherine Lorillard Wolfe Club, held at Grace House last week, was in advance in point of excellence, of any display previously given by that organization and represented several well known women artists, among them Louise Heustis, whose excellent portrait of "Two Sisters," well composed and with unusual life qualities, was given a place of honor. Martha Baxter was represented by a dignified and nicely arranged portrait of her mother and several other interesting works in pastel and miniature. Hilda Belcher sent one of her charming compositions and A. E. Mahm, who received honorable mention, exhibited a garden scene, lovely in tone and color.

Mrs. E. M. Scott's flower piece excited considerable interest and praise as one of the best works executed by this veteran artist, whose industry and vigor is only equaled by that of Charlotte Coman, her contemporary.

There was a group of broadly painted, individually presented miniatures by Mary A. Doull, and several fine pastels by Sarah M. Sweeney.

BALTIMORE.

The exhibition of contemporary American art, held under the auspices of the Charcoal Club and the Peabody Institute, opened Saturday evening last with a reception and private view and was opened to the public on Monday. The display numbers about 150 paintings and 40 sculptures. Detailed notice will be made next week.

LONDON LETTER.

Great interest is manifested in the opening, next week, of the Royal Academy.

Sir Alma-Tadema sends "When the Flowers Return" and "A Summer Offering," while his daughter sends a Highland landscape. John Collier will be represented this year by his great portrait of Lord Kitchener in a field marshal's undress uniform and three other canvases. W. B. Leader contributes three landscapes, "Looking Down a Welsh River," "A Sunny Day, North Wales," and "Low Tide on the South Coast."

Frank Dissee has four pictures, including an open air one of the Marchioness of Ailesbury in a white silk dress. A particularly interesting contribution is that of Frank Short. It consists of a large reproduction in mezzotint of Jacob-Hood's portrait of the late Sir Francis Seymour Haden.

Mr. Arnesby is sending a large and luminous cattle subject, "The Drove," showing a mass of animals across the landscape with a strong light upon them. He also shows an evening impression of the Marble Arch, with a wonderful reflection of lights on the wet road. Frank Salisbury, who is singularly up to date with his vast decorative picture, "When Truth and Justice Triumph War Shall Cease," is sending in addition a portrait group of "The Hon. Lord Stanmore and Lady Bethel," and Harrison Brown sends a large and many figured picture of the proclamation of King George V. at Dublin Castle.

Among the sculptors Sir George Frampton will show two important and interesting works. One is a white marble statue of Queen Mary for the Victoria Hall, Calcutta—the first, by the way, that has been done for Her Majesty. The other is a beautiful composition in bronze of "Peter Pan," which will be most appropriately placed near the pond in that urban children's paradise, Kensington Gardens. Albert Toft has sent a delightful marble statuette of a nude girl with a cloak thrown back from her shoulders, called "The Bather."

EXHIBITIONS NOW ON.

Works by Thomas E. Mostyn.

At the Brandus Galleries, No. 712 Fifth Ave., there are now on exhibition 18 oils by Thos. E. Mostyn, an English landscape and portrait painter, who has won much reputation in England and the Continent, as the pioneer and founder of a new romantic school. His pictures are owned by connoisseurs in all the large English and European cities. The artist was born in Liverpool in 1864, was educated at the Herkimer School, Bushey, and is a member of the Royal Society of British Artists and the Manchester Academy of Fine Arts. He has won a gold medal at the Paris Salon, and this is the first time he has shown his pictures in America.

Unlike the majority of English painters, Mostyn is essentially a colorist, and a luminist, and those painters who have most influenced him are undoubtedly and strangely—as they are so contrasted in method—Watts, Constable, Monet, Monticelli and Whistler. This alone will give a good idea of the artist's versatility. In his portraits, for the most part painted broadly and forcefully, one sees the influence in the drawing and pose of later English portraitists; in his imaginative works "The Wood Beyond the World," "The Garden of Memory," the imaginative vision of Watts, and in his landscapes the reflection of Constable, Monet and

Monticelli in turn. Mr. Mostyn, as said above, paints broadly, and lays on his pigment thickly. His work will attract some and repel others, but it has distinct originality, even if it shows the influence of other painters, and to the writer has much beauty of color and delicacy of thought.

Powell and Mulhaupt's Works.

The last exhibition of oils of the season is on at the Katz Galleries, 103 West 74 St. and comprises recent work by Frederick Mulhaupt and Arthur J. E. Powell. Mr. Mulhaupt, whose work has frequently been mentioned in the *Art News*, shows eight examples which emphasize his ability and his reputation as a colorist. His brush is essentially refined and poetic and as a rule his work is in a medium tone, although his versatility at times leads him to paint in a high key. The clou of the present display is "A Group of Birches," a large canvas, fresh and sunny. There are subtle charm and beauty of color in "A Soft Spring Song," and decided individuality in "Mills Among Hills."

Of Arthur J. E. Powell's eight canvases, "The River Loing," is among the best. It is a good presentation of an interesting subject. "Savoir," a

PARIS LETTER.

Paris, April 19, 1911.

In the Salon of the Société Nationale des Beaux Arts or the new Salon recently opened, the important sociétés are all represented, with the exception of Charles Cottet and Lucien Simon. In some respects the hanging has separated the different works of an artist, but partially has had no part in this, for the best places have been given to the best things and the space has been very fairly divided among the exhibitors. The jury, of which M. Raffaëlli was president, extended a good welcome to the young painters.

The president of the Société, M. Roll, exhibits a large canvas, "Le Libérateur José de San Martin," to be executed in Gobelins tapestry and two other smaller canvases of luminous quality.

Gaston La Touche is as usual strong in beautiful color and design, and in his "Le Gué," figures a gorgeous red carriage and several small figures in full sunlight, which give a complementary golden color. "L'Heure Heureuse," is a beautiful panel for the library of Mr. McDougall Hawkes of New York. Of six charming canvases by J. F. Raffaëlli, "La route ensoleillée, Avignon" and "Le Village de Montarlot," are delight-

usual characteristic manner, "La Comtesse de P," is painted in simple riding habit.

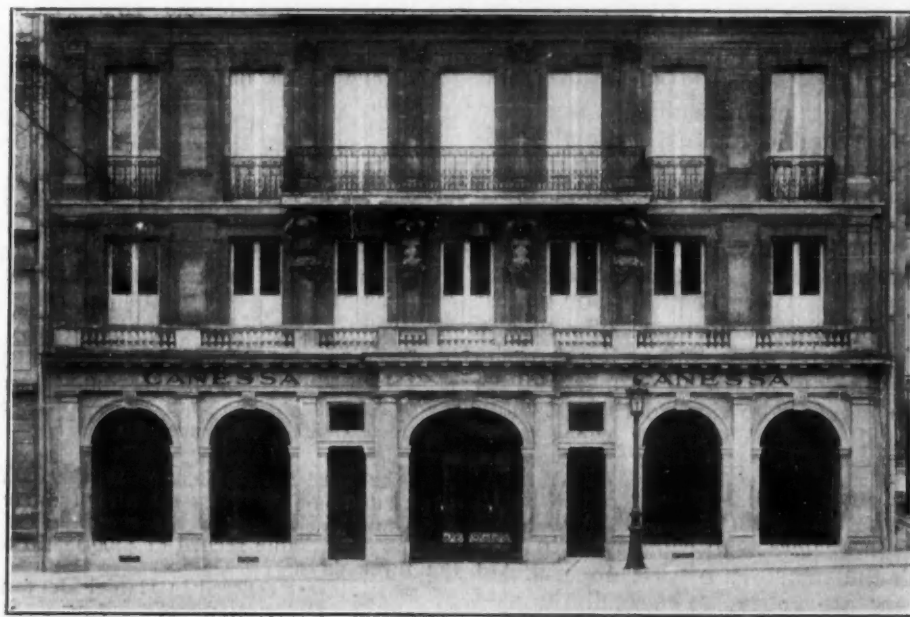
Aman-Jean's fine decorative panels are in his usual poetic quality. John Lavery has a sunny effect and two portraits in his strong manner. Miss B. How's "Le Baiser," is one of the most charming exhibits in the Salon, a scheme in subtle grays. Myron Barlows' three canvases are interesting figure groupings under a veil of atmosphere which give them certain distinction. Elizabeth Nourse shows effects of interior light in fresh pure color. Roy H. Brown's two landscapes, "Un effet de neige," and "L'Hiver" are simple, dignified compositions with poetic breadth of treatment and subtle color. Jef. Leempoel's "Tendres Aveux" and "Idylle" are sincerely and directly painted with good values.

L. A. L'hermitte exhibits six landscapes in his usual manner. Miss G. Ravlin's three canvases are beautiful in color, and charming in composition. Miss F. Este's "Horizon Breton," is a large decorative panel with much refinement. Two well known Englishmen, G. W. Lambert and Harold Speed, hold fast to their native traditions, while Alfred East's work is influenced by the French school. R. X. Prinnet, J. Boldini and André Dauchez exhibit characteristic work. J. W. Morrice, with small landscape impressions, E. Louis Gillot with large landscape and smoke effects, each interpret nature under different conditions. Alexander Harrison with three canvases has not taken nature seriously.

Walter Gay shows several interiors with delicate treatment. E. P. Ullman's two-figure canvases are lacking in refinement. Miss F. Upton's two-portrait canvases and Miss M. Upton's marine are very artistic. The street scenes and landscapes by Edwin Scott, John Noble and J. Oberteuffer are broad impressions. George O. Baker has a charming impression, "Paysanne Hollandaise," on the line and Mrs. C. W. Watkins' in "Un jour de pluie," a decorative landscape. Miss Christensen, Miss Mars, Miss Chapman, James Hopkins, Mrs. Fairchild-Low, J. Crealock, D. E. Evans, Miss F. Lauter, A. Koopman and C. Gagnon, all Americans, all show good work. Among the others with interesting work are M. Lepère, M. Achener, George C. C. Gagnon, Mrs. Hopkins, D. S. MacLaughlin and H. A. Webster; and in sculpture Auguste Rodin, Miss S. M. Green, M. Hoffmann, Elsie Ralph, A. C. Robinson, Mrs. B. P. Vonnoh, Gertrude Vanderbilt Whitney and E. R. Zettler.

A special cable to the N. Y. Times says: "Although relegated to the other side of the Seine on the Quai d'Orsay, the popularity of the Salon des Artistes Indépendants has so much increased this year as almost to rival in the number of exhibits the Salon of the Société des Beaux Arts and the Société des Artistes Français. (Old and new salons.) About 7,000 artists purchased the right to send works and over 7,500 canvases hang in delightful pell-mell, which is rather refreshing after the monotonous arrangement of pictures at the National Salon.

Ultra modernists are in the great majority as usual, but although some canvases would raise the hair on the head of a conservative artist, no real freaks, such as "Sunset on the Mediterranean," painted by a donkey with a brush attached to its tail, which kept Paris laughing for months last year, are to be noted, and the average shows a decided inclination toward a healthier and more reasonable school.



NEW GALLERIES OF C. AND E. CANESSA,
125 Champs Elysees, Paris.

gray toned landscape is broadly painted and "The Old Homestead," is fresh in color and poetical in rendition.

Miss M. Squire's exhibition of colored etchings and drawings has been so popular as to warrant an extra week's display.

Japanese Color Prints.

A loan exhibition of rare Japanese color prints is now on at the Aldine Club, No. 200 Fifth Ave., under the auspices of the Japan Society of New York. Many of the exhibits were lent by Messrs. Howard Mansfield, Samuel Isham, Hamilton E. Field and others, and by the estate of Francis Lathrop.

The exhibition is both interesting and educational for its gives an insight into the artistic life of Japan.

Beauty and power characterize the prints of Suzuki Harunobu, who worked in the latter half of the eighteenth century, and by his discoveries in the art of color printing and his fine artistic perceptions inspired a school which brought the making of prints to perfection. There are also prints by Harunobu, whose work is held in high regard by collectors, Torii Kiyonaga and Katsushika Hokusai, who was better known to the Western world than any of his contemporaries.

ful sunlight impressions. The art of this painter is inspiring because of its direct frankness and subtle vibrating atmosphere.

René Ménard's large decorative panel, "Le Labeur," for the Bank of Marseilles is a classical landscape of poetic sentiment.

Albert Besnard exhibits a portion of his large ceiling decoration executed for the Théâtre Français, the spacing and composition of which are of tremendous proportions and the color pleasing and a portrait by this artist is in the same broad handling. Six canvases by Guirand de Scevola are in schemes of gold and green, effects of mellow harmonies.

J. E. Blanche, with still life subjects and "Dernière Scène du ballet Schéhérazade," is rich in low tone and full color. H. E. Le Sidaner shows several effects of moonlight in vibrating greens and golds. F. C. Frieske's "Jeunesse," a grouping of two figures, painted in warm silvery tones, greens and rose in graceful line of composition, is a triumph of dignified artistic achievement. Four other examples by this artist are effects of outdoor light.

A decorative panel, "L'offrande des amants," by Caro-Delville is classical in feeling with good group movement. La Gandara's three portraits are in his

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Aldine Club, 200 Fifth Ave.—Loan exhibition of Japanese prints to May 6.

American Water Color Society, 215 West 57 St.—Annual exhibition.

Brandus Galleries, 712 Fifth Ave.—Italian primitives and early Dutch paintings. Paintings by Mostyn to May 6.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Detroit Publishing Company, 15 West 38 St.—Paintings and studies by J. W. Alexander.

Ehrich Galleries, 463 Fifth Ave.—Early Italian, Spanish and other paintings.

V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.

Folsom Gallery, 396 Fifth Ave.—Works by Charles M. Russell, to May 1.

Katz Galleries, 103 West 74 St.—Paintings by Frederick J. Mulhaupt and Arthur I. Powell, to May 6.

Drawings, etchings in color by Maud Hunt Square, to May 6.

Knoedler & Co., 355 Fifth Ave.—XVIII century mezzotints, etchings, etc.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

National Arts Club, 119 East 19 St.—Paintings by Reynolds and Gifford Beal, F. J. Waugh and Wm. R. Derrick.

Society of Arts and Crafts, 573 Fifth Ave.—Paintings and tapestries by Albert Herter, to May 1.

OBITUARY.

Harry Fenn.

Harry Fenn, artist and illustrator, died at his home, Montclair, N. J., last week. He was born in Richmond, Surrey, England, in 1838. In early life, he took up wood engraving and came to this country in 1857 where he gained success as a painter. Before the period of photographic reproduction he won distinction as the principal illustrator of "Picturesque Europe," and "Picturesque Palestine." His painting of Niagara Falls, is well known as are his drawings for Whittier's poem "Snowbound."

The artist continued his work until a short time before his last illness. He was awarded a medal at the World's Columbian Exposition at Chicago in 1893. He was a founder of the Watercolor Society and a charter member of the Salmagundi Club.

Von Grave.

Baron Lothar Alexander Mortimer von Grave died at his home in New Haven, Conn., last week. He was on the staff of Field Marshal von Moltke, and wounded in the Franco-Prussian war, retired and devoted his time to painting, opening a studio in Munich. His first picture, "Hunting Scene," was bought by Prince Regent Luitpold, of Bavaria, and hangs in the Royal gallery. He afterwards came to New York and opened a studio.

Charles Wertheimer.

Charles Wertheimer, the well known art dealer and collector, died at his home in London last Tuesday, aged about 65. He was one of the three sons who inherited a fortune from their father, who was also an art dealer. He was the agent of many art collectors and was regarded as a prominent expert in art matters. It was Wertheimer who sold to Mr. J. Pierpont Morgan the celebrated portrait of Lady Delme and her children, by Reynolds, for \$125,000, and a libron, carved in rock crystal, mounted with enameled gold, for \$81,376.

HOE LIBRARY SALE.

The greatest book sale probably ever held in Europe or America—that of the first part of the library of the late Robert Hoe—began on Monday afternoon last in the new spacious and handsome auction gallery of the Anderson Auction Co., on the top floor of the Clarence M. Hyde mansion at Madison Ave. and 40 St., and continued on every afternoon and evening of the week until to-day. The sale will be resumed on Monday afternoon and will conclude with the evening session on Friday next, May 5.

Not only is this sale an event of wide and great importance to book lovers everywhere, but interests art lovers as well, for it contains numerous publications, richly illustrated, often with artistic bindings of a distinctive art character. It also marks the opening to the art buying and loving public of the best appointed, most conveniently located, and handsomest auction rooms that New York possesses, and the introduction of new and attractive methods in the auction room business. The universal comment of the many prominent men and women collectors and art lovers who attended the opening sessions of the sale was one of satisfaction with the surroundings and atmosphere of the sale. The auctioneer at the evening sessions, Mr. Hodgson, of the famous Sotheby firm of London, in his quiet demeanor, appropriate dress, softly modulated voice, and thorough understanding of his subject, created a most favorable impression, and instituted a departure in New York auction room methods that New York's older art auctioneers might, one and all, well study and follow.

Broken records were the common thing at the sale. The figure on almost any object of importance offered and on a majority of the minor items of the collection surpassed all former figures.

Collectors who figured that possibly this sale might equal the prices made at the Thomas Jefferson McKee sale, by which all high prices in America have been judged, are astounded. The foreign dealers who came here to take back the treasures of that unparalleled library are angry. They call the sale ridiculous, say that American bibliophiles are maniacs, all of them, and feel with the bitterness of disappointment their own impotence. The American private collector has irrevocably defeated them.

At the first afternoon sale on Monday \$23,970.50 was realized, and at the evening sale \$110,985.50, a total of \$134,866 for the first day. The Gutenberg Bible went to Mr. Henry E. Huntington for \$50,000, the highest price ever paid for a book at auction. The next recorded price for a book at public sale was in London in 1884, when the Library of Sir John Thorold was dispersed and the "Menz Psalter" fetched \$24,750. The Gutenberg Bible had been appraised by prominent bibliophiles at \$20,000 and \$25,000. Mr. Joseph Widener bid up to \$49,000 on the famous Bible, and there were numerous bids from \$10,000 up to \$50,000, when it was bid in by Mr. G. E. Smith for Mr. Huntington at the top price. The next highest price was for the book of Saint Albans, the first English book in which color printing was used, on which Mr. Quaritch bid \$4,500. Mr. George E. Smith's final bid of \$12,000, presumably for Mr. Huntington, captured the prize. The under bidder was Mr. Harry Widener of Philadelphia, at \$11,500. The handsome, spacious and accessible gallery was crowded and every seat was filled. With the exception of Miss Green, Mr. J. P. Morgan's librarian, and Mme. Belin of France, the women did little bidding.

Messrs. Charles Scribner & Sons gave \$1,050 for an edition of Orlando Furioso. Mme. Belin, of Paris, was the buyer, at \$1,050, of a work on geometry by Charles de Bouville, printed in 1542 in Paris. Mr. Smith was the successful bidder, at \$2,000, for a French book dated 1532, "Les Oeuvres Maistre Guillaume Coquillart." A volume of Dante, bound by Bedford, which the binder considered so fine that he wished to

have it buried with him, went for \$410 to Dodd & Livingston. Mr. Smith gave \$2,600 for Guicciardini's "History of Italy," a remarkable example of the art of bookbinding, bearing a full length portrait on its cover of Henry III., King of France.

Mr. Quaritch gave \$2,100 for a beautifully bound missal, and for a copy of Valerius Maximus \$1,500. For a prayer book, one of the finest examples of French binding in the collection and believed to have been prepared for Marguerite de Valois, Mr. E. D. North paid \$1,000.

Second Day.

Tuesday afternoon's sale brought in \$71,488.50, and in the evening, \$44,201.50 was realized, making the grand total \$250,231.50. Following are some of the highest prices for both afternoon and evening:

William Blake's "Milton," printed by Blake in 1804, the rarest of three, of all Blake's productions (only two others are known to exist), which cost Mr. Hoe about \$1,200, went to Mr. G. D. Smith for \$9,000. William Cullen Bryant's "The Embargo," written when he was 13 years old, a first edition, of which only four or five copies are known, was knocked down to Mr. T. Wallace for \$3,350. Mr. Hoe bought it for \$24 in the Gen. Rush C. Hawkins' sale in 1888. A copy of Robert Burns' poems, the Kilmarnock edition, went to Mr. Smith for \$5,800. A Boccaccio, the first French edition and the first book with a date printed by Colard Mansion at Bruges, was bought by Mr. Smith for \$7,000. Mr. Hoe got it for about \$3,400 in the Ashburnham sale. It was issued in 1476. Jean Bouchet's "L'Amoureux sans espoir," was sold to Mr. Smith for \$3,400. William Blake, "The Marriage of Heaven and Hell," considered by Gilchrist the most curious and significant book ever issued by Blake, went to Miss Belle Green, librarian for J. Pierpont Morgan, for \$3,500. It cost Mr. Hoe \$240. Boethius' "De Consolatione Philosophiae," in Latin and Flemish, printed in 1485, first Flemish edition, sold to Mme. Belin of Paris for \$4,900. Lucien Bonaparte, "La Tribu Indienne, Ou Edouard et Stellina?," all the edition destroyed by Napoleon Bonaparte except three copies, sold to Mr. Bernard Quaritch of London for \$1,725; it cost Mr. Hoe \$1,250. The only known copy of the romance of Cleriadus et Meliadice went to Mr. Bernard Quaritch, and reached the top price of the fourth session, for \$8,600. Dr. J. Martini bought for J. Pierpont Morgan for \$1,700, one of the only three copies of vellum of Celsus' "Medicinae libri VIII."

Third Day.

At the third day's sale, Apr. 26, \$49,337.50 was realized—\$24,132 for the afternoon sessions and \$25,205.50 for the evening—making the remarkable record of \$300,558.50 for the three days.

Great interest centred in Daniel Denton's "A Brief Description of New York," which is an extremely rare edition of the first book that deals exclusively with New York. Mr. Morris started the bidding at \$1,000, but it jumped quickly to \$3,300, at which price it was knocked down to Dodd & Livingston. Mr. Hoe paid \$2,000 for the volume and it was thought last night's price would go higher than it did.

Mr. G. D. Smith paid \$3,800 for a first edition of Samuel Daniel's "Deba." Only two copies of this book are known.

The fight for the 31 examples of Defoe's genius was furious for a time, 26 of them finally going to Mr. Smith for a total of nearly \$5,000. The highest price which any of these brought was \$1,425, paid by Walter M. Hill, of Chicago, for a rare first issue of the first edition of "Robinson Crusoe," printed by W. Taylor, of London, in 1719. Mr. Smith managed to capture all eight of the volumes of Sir John Davies of Hereford, printed at London between 1599 and 1613, for \$1,066.

PITTSBURG.

Director John W. Beatty announces that the Fine Arts Committee of the Carnegie Institute recently secured two beautiful paintings by George de Forest Brush, entitled "Mother and Child," and "Portrait of a Lady." "Mother and Child" was purchased, through William Macbeth, from Mrs. Sears of Boston. The "Portrait of a Lady" was bought at the Third Exhibition of Contemporary American oil paintings held recently at the Corcoran Art Gallery in Washington, D. C. The committee also purchased, from the Corcoran exhibition, a painting by Jonas Lie, entitled "Fishing Boats at Sunrise," which will also be shown.

Paintings and Studies by Alexander.

A characteristically attractive group of eight paintings by John W. Alexander is being shown at the Detroit Publishing Company, 15 West 38 St. In addition to the six graceful charmingly arranged figure pieces, there is an admirable marine, and a landscape painted with all the vigor and beauty of color which characterizes this artist's work. An excellent reproduction of "Memories," now at Rome, is also being shown as well as reproductions of his well known and graceful "Phyllis," "The Tenth Muse," Portrait of Mrs. Alexander, "Sunlight," "Mother," Portrait of "Walt Whitman," and many others, including the Mural Decorations in the Carnegie Institute, Apotheosis of Pittsburgh, etc.

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AROUND THE GALLERIES.

It is hoped and expected by Knoedler & Co. that they can open for business on the first floor, at least, of their new and beautiful building, No. 556 Fifth Ave., on Monday morning next. The work of moving the large stock of pictures and engravings, most of which have been placed temporarily in the firm's unoccupied building at 5th Ave. and 40 St., has been going on all during the week.

The removal of this leading art house from the galleries which have made the corner of 5th Ave. and 34 St. a rendezvous for art lovers for many years past, is an event, and sets the centre of the art trade just 12 blocks, or more than half a mile, further up Fifth Ave.

Mr. M. Nardus has severed his connection with the Steinmeyers of Cologne and Paris, and associated himself with Stefan Bourgeois.

Mr. E. F. Bonaventure and family will sail for Paris on La Lorraine Thursday next, May 4. Mr. Bonaventure has been detained longer than usual this season in order to attend the Hoe Library sale, at which he made several important purchases. They will go at once to their handsome apartment in Paris.

Mr. Roland Knoedler, accompanied by Mrs. Knoedler, will sail on La Provence for Paris on May 11, and on the same boat will also depart for Paris Mr. and Mrs. Victor G. Fisher.

A special exhibition of three important new pictures by T. W. Dewing, D. W. Tryon and Horatio Walker is now at the Montross Gallery, No. 550 Fifth Ave.

Mr. R. Ichenhauser of the Brook Street Art Galleries, London, sailed for home on the Carmania, Saturday last. He was called back rather suddenly by the preliminary arrangements attendant upon several important exhibitions to be given in his galleries during the Coronation season. The first of these is W. Heath Robinson's famous black and whites, and the second, to commence June 1, is an extraordinarily interesting showing of silver points, watercolors and crayon heads, by Charles P. Sanilon, R. I.—the largest ensemble of this eminent artist's works ever shown, and eagerly awaited.

AUCTION SALES.

Anderson Auction Company, Madison Ave. and 40 St.—The extensive and valuable objects of the late Robert Hoe (Part I L-Z) May 1-5 at 2.30 and 8.15 P. M.

EUROPE.

AMSTERDAM—Frederick Muller & Co.—Modern pictures by Dutch and French artists forming the Collection De Kuyper of The Hague, May 30.

Our Americans at Arts Club.

The four American landscapists represented in the exhibition now on at the National Arts Club, No. 119 East 19 St., to continue until May 15 or later, are those well known and strong painters Frederick J. Waugh, Gifford and Reynolds Beal and William R. Derrick. As may be imagined by those familiar with the work of these artists, the display is not only interesting, but important. In each case typical examples have been selected. From Frederick Waugh come twenty-two works thoroughly characteristic of his able brush, rich in color and uniform in quality. Reynolds Beal's ten examples are rich in color, rich in air and thoroughly sympathetic with their subjects which represent various scenes of New York Harbor and other familiar New York subjects, of which "The Banana Steamer," "Drifting" and "War Ships" are among the best. Of the twenty-three excellent examples by Gifford Beal, perhaps the best are "The Palisades," "The Steerage" and "At the Casino." It is difficult to select any stated number of the twenty typical and convincing landscapes by William Derrick as being the best, but especial mention should be made of that clear aired truthful presentation, "Wind-Darkened Water," the tender joyous "A Golden Afternoon," and the strong and broadly painted "The Birches" with their depth of poetry.

It is one of the most convincing exhibitions of the season, and reveals the best in strength and beauty of modern American landscape painting.

A CORRECTION.

Through the unfortunate necessity under which a weekly newspaper labors of going to press some 48 hours before its appearance the erroneous statement was made in last week's *Art News*, and greatly to its regret, that Mr. Thomas E. Kirby had sold the boxes and seats at auction for the opening of the Folies Bergeres Theatre last Thursday night. This statement was made on the authority of the New York Herald, which published an announcement to the effect that Mr. Kirby would so sell these boxes and seat, and when it was found on Friday morning that he had not acted as auctioneer on this occasion, the *Art News* had gone to press and the paragraph could not be lifted out. This correction is made entirely of the *Art News* own volition, and although the matter is a trivial one, from its sense of fairness.

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